

Laura and Bruce Nyeste

Mud, Sweat & Tears Studio

When is a job not a job, when you are a production potter?

Production pottery may not have the romantic appeal that the 'one of a kind' pottery has. In fact it may even be frowned on in some circles, but someone has to do it, and we are pleased it is us.

We don't call ourselves artists, in the strictest sense. We consider ourselves craftsmen, but of course we still strive to produce aesthetically pleasing pots.

Bruce and I think we have the best of all worlds. We make a living from home doing something we love to do.

Pottery started for us in New Zealand, in the mid 1970s. When our children were small, I wanted to develop an interest outside the home and the local college was offering only two courses, one in cake decorating, and the other in pottery. Luckily I made the right decision. The class was crowded, 24 participants and 8 wheels; that meant 20 minutes per class per student. After a couple of semesters I could barely centre clay, but I had learnt a lot of handbuilding techniques. I needed to know

if the lack of practice was my problem so we rented a wheel, which we set up in the living room. That evening Bruce sat at the wheel and made a bowl. He was hooked and I lost the wheel.

Six months later he gave up his real job and we became 'potters'.

see Nyeste page 10



Laura and Bruce in their studio and samples of their honey pots



Thank you for your donations to Project Empty Bowl

Another successful Project Empty Bowl has come and gone. This year BC potters contributed their best work yet. We had donations shipped from Powell River, Vancouver Island and collected at a number of guilds. Potters too numerous to name contributed wonderful soup bowls, but a few potters went above and beyond the call of duty: Rie Suzuki, Anthea of The Mad Potter, and Cheryl Stapleton all collected dozens of bowls from dozens of sources. A special thank you goes to David Lloyd who pledged and delivered 100 of his own bowls.

At the end of the evening we had about 50 bowls left over. These were sold for \$15.00 a piece and all proceeds went into the fundraiser total. This year, a post-9/11 year, the purse strings were a little tight. The art market, amongst many other more important things, has certainly suffered from September's fallout and this art event was no exception. We did, however, raise \$23,000.00. Given that each meal the Loving Spoonful provides is done at a cost of \$5.00, we still raised enough to provide 4600 nutritious meals to housebound individuals - a worthwhile accomplishment indeed.

Rachelle Chinnery

Project Empty Bowl –A Big Thank You

A Loving Spoonful thanks all the wonderful members of the British Columbia Potters' Guild who participated in Project Empty Bowl. Quite simply, without the generosity demonstrated by well over a hundred members of the clay community we could not have held my favourite fundraising event. I find it inspiring to think of the transformation of talent, clay and flame into thousands of nourishing meals for the men, women and 26 children living with AIDS who receive support from **A Loving Spoonful**.

The exhibition of work at the Canadian Craft & Design Museum presented the opportunity to view the work of several of BC's finest artisans. A further display at Holt Renfrew of donated bowls highlighted work from the Gallery of BC Ceramics and raised awareness of both PEB 2002 and the BCPG. The lively crowd at the gala evening feasted from a plethora of beautiful bowls, and bid on items in the live and silent auctions. Over \$23,000 has been raised to date.

As one of the coordinators, I have to say that the evening passed in a bit of a blur, slowing into remarkable clarity only when I pushed my Visa towards meltdown as I bid on a couple of bowls that I would have promised my first-born for. But Rumpelstiltskin did not appear, and some other fortunate soul will have the joy of living with those remarkable works.

Rachelle Chinnery, one of the Guild's treasures, did reveal a hitherto hidden talent. Her lovely hand-knitted socks with floral embroideries were one of the hottest items at the Silent Auction tables. A fierce bidding war broke out, cooled only by Rachelle's agreement to make another pair for the disappointed party. And this with her beautiful, shell-like bowl in the Live Auction and dozens of small, carved bowls gifted to patrons as they walked in. A true Renaissance woman!

On a more serious note, the clients of **A Loving Spoonful** would like to say "Thank You" to each potter who helped in the battle for health. Each meal we deliver is tangible proof that they have not been forgotten or abandoned, but are cared for and loved. One of our clients wrote, "You have made my life so much more livable and lovable, which I know comes from the Heart. Bless you and all the wonderful angels that participate in your vision and mission." May the kiln gods be kind and we'll see you at Project Empty Bowl 2004.

Karen Opas

Karen has been a member and volunteer with the Potters Guild for over a decade, and has previously served on the Board and as editor of the Potters Guild of BC newsletter. She currently works for A Loving Spoonful.

Art in the Garden

North Shore Gardens

May 25-26 12:00-5:00PM

Maggi Kneer, Barbara Toohey, Boo Byrom, Clive Tucker and Jan Smart are all in the two day art and garden tour on the North Shore, featuring gardens, artists and musicians, at Maggi's garden and studio.

Lots of interesting pottery and demonstrations of wheel throwing and handbuilding. 4125 Fairway Place, North Vancouver or call 604-929-3206 for more info.

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June Newsletter Deadline

Wednesday May 8

Send to Guild office, see page 12,
or email editor:

<bcpttersnewsletter@bcptters.com>

The Potters Guild of BC proudly presents

A poster for the 'Made of Clay 2002' event. The title 'Made of Clay' is in a large, stylized, hand-drawn font at the top. Below it, in a smaller font, is 'A sale of handcrafted ceramics by BC artists'. The year '2002' is prominently displayed in the center. Below the year, the dates 'Friday - Sunday, 10:00-6:00' and 'May 3-5' are listed. At the bottom of the poster, there are three small square images showing different ceramic pieces: a bowl, a mug, and a plate. Below these images, the text reads '*Door Prizes* *Demonstrations*' and '*Credit Cards Accepted* \$2.00 admission*'. A small logo for the Potters Guild of BC is visible in the bottom right corner of the poster.

Performance Works 1218 Cartwright St. Granville island

Gallery News

Thanks to the hard work and efforts of the gallery committee, staff and student helper KC, the back wall of the gallery is now a vibrant orange. It looks very bright and summery and has attracted a lot of good comments. The current show *Explorations in Sagger Firing* is quite delightful and showcases tactile sagger-fired pinch pots in reds, oranges and soft greys and browns. The next show *Silk Road* opens on Thursday May 2, 6:00-8:00PM and promises to be an exciting exhibition.

Just a reminder to all members — we welcome mugs for the mug wall; these are not juried. Also, something that I had totally forgotten, all members of the Potters Guild are entitled to 10% discount on Gallery sales with the exception of books and exhibition pieces.

We are always looking for volunteers to help out in the Gallery, so if you have a spare morning or afternoon once a month, give Kimcha a call.

Maggi Kneer
Gallery Committee

www.bcpotters.com

Annual General Meeting with barbecue and a special event this year, Eclectic Clay Games Friday May 3 6:00PM

As a not-for-profit society, the Potters Guild of BC is required each year to hold an annual general meeting open to every member of the society. The Board of Directors presents the annual financial statement, reports of the years activities and awards. New candidates for the Board are introduced, nominations are taken from the floor and the incoming Board is elected.

Last May there was an open discussion, which was very good, as were the beer and bratwurst. Denys James delighted us with a slide presentation of his Turkish adventure. For the first time in many years, we had a quorum. Beer and bratwurst is on the program again!

Mark the evening of May 3 on your calendar, hustle up a team of three and strut your stuff at the Eclectic Clay Games where your clay wits will be challenged. The AGM 2002 will take place on **Friday, May 3**, at the Performance Works building on Granville Island at the closing of Made of Clay opening day.

The barbecue starts at 6:00PM; AGM is 7:00-7:45PM and *let the games begin*.

Rhonda Green
President

NEW!

New Email Addresses for Enquiries, Board Committees and Projects

Guild enquiries

Kimcha Rajkumar
<bcpottersguild@bcpotters.com>

Gallery

Kimcha Rajkumar
<galleryofbcceramics@bcpotters.com>

Newsletter

Letia Richardson and Rachelle Chinnery
<bcpottersnewsletter@bcpotters.com>

Membership

Ronna Ander
<bcpottersmembership@bcpotters.com>

Made of Clay

Jim Stamper
<madeofclay@bcpotters.com>

Techno Tip

The Politics of Grolleg Kaolin

The only way to make a great plastic porcelain body is with Grolleg Kaolin, right? 'Grolleg porcelains' have achieved a status that almost dismisses all others. Is this real or is it politics? Like many political topics, this one looks more interesting the deeper you go. I would like to outline some of the misconceptions about Grolleg porcelains that I have discovered.

First of all, information is very sparse regarding Grolleg. The closest I could come was the English China Clays website where I found mention of it. I emailed and got back a terse data sheet with a one sentence description: "A white firing china clay used extensively in vitreous tableware formulations but also suitable for high quality earthenware or electrical porcelain."

Consider the first misconception: **Grolleg makes great plastic porcelains.**

This is false. It is not the Grolleg that is responsible for the plasticity in the Grolleg porcelain throwing bodies. It is actually more of an impediment to plasticity. I did a side-by-side comparison, adding water to some Grolleg and 6 Tile kaolin. Although the Grolleg slip likes to hang onto its water in comparison, when enough water is removed to produce a stiff plastic material, the plasticity of Grolleg pales in comparison. It crumbles and breaks compared to the plasticene-like 6Tile. This means that bodies employing Grolleg require another source of plasticity.

Does that mean using another clean white kaolin?

Not really because even the most plastic kaolins at 50-60% of the body will not produce enough plasticity. That means you need to add a 'dirty' higher iron material like ball clay or bentonite. This sky-rockets the iron and destroys the whole purpose of using an expensive white burning kaolin in the first place. There are lots of porcelain recipes like this; it is pointless.

Hectorite produces plasticity in Grolleg bodies without compromising whiteness:

This is true, but misleading. Other properties are compromised using such an approach (see below). Yes, some hectorites

are very white burning, however they cost about \$65 per bag! Is it fair to compare a cost-is-no-object Grolleg porcelain with a traditional porcelain and make a blanket statement that Grolleg bodies are better? Hardly. There are expensive white North American materials also. In fact, there are inexpensive ones also.

Grolleg bodies require less feldspar so you can use more and therefore get better plasticity: No, you only need to add 5% feldspar to 6 Tile kaolin to get the same amount of flux. 5% more non-plastic Grolleg kaolin at the expense of feldspar will do little for body plasticity.

Grolleg is low iron:

False. It contains up to 0.8% iron. This is the same as EPK. 6Tile and Sapphire have less. Yes, side-by-side the Grolleg will fire a little whiter in spite of this, however you must remember that a plasticizer has to be added to the Grolleg. This destroys the advantage unless you are willing to pay the big bucks.

Grolleg porcelains break all the rules: they are plastic yet dry perfectly, vitreous yet do not warp or shrink, white burning and yet have the working properties of a stoneware, have low drying shrinkage yet good dry strength:

Let's get real! A common Grolleg recipe is G200 Feldspar 20, Grolleg 45, Silica 30 and Hectorite 5. If you try mixing this up you will note that although the hectorite does impart good plasticity, this crow-bar approach to plasticity produces dried ware that is very fragile and cracks can develop easily if ware is not dried evenly. And it warps and expands just like any other overfired body.

If you are really sharp you will likely be criticizing me by now about a critical oversight. Grolleg kaolin is very low in TiO₂. This oxide has an opacifying effect on translucent porcelains. Thus very thin ware using this material has the potential of being quite translucent. OK, you've got me. However I was talking about whiteness, not translucency. The subject of translucency brings up another whole can of worms.

There are lots of other cost-is-no-object ways to making white porcelains.

You can add zirconium silicate. You can use an ultra-low iron white burning North American delaminated kaolin with hectorite. You can use less of a plastic kaolin to make more room for other whiter burning minerals. You can use a low iron plastic kaolin and use alumina rather than silica. You can even add a small amount of blue stain to an otherwise slightly yellowish firing porcelain to make it look bright white. It is amazing how many misconceptions there are about materials we use. To me this demonstrates that there is nothing like taking materials into your own hands and seeing for yourself.

Tony Hansen

Techno Tip is generously supported by Plainsman Clays Limited in Medicine Hat, Alberta and its affiliates, Greenbarn Pottery Supply in Surrey and Vancouver Island Pottery Warehouse in Nanaimo.

Gordon Hutchens

Workshops at Shadbolt Centre

Gordon Hutchens will give two workshops this summer:

Firing the Ombu: Bring your cone 10, bisqued (glazed or slipped) pots to fill 4 cu. ft. in our new, wood/soda firing kiln. Gordon takes you through the complete process including some bisque slip decoration, loading (Wed, July 17), firing (Thurs & Fri), unloading and critique (Mon July 22). Cost is \$321. Hours vary, but course begins 9:00AM, July 17.

And, while the kiln is cooling ...

Raku with Gordon: Hands-on exploration or Raku including demos, discussion and slides relating to glazes, glaze application and firing. Bring 6 average sized (6" diameter), bisqued pots. Cost: \$130.54, Sat July 20 & Sun July 21, 10:00AM-4:00PM

Discount for two workshops.

Information or to register 604.291.6864.

Gallery of BC Ceramics Exhibitions

May 2- June 4

Silk Road

Asian Influences in BC Pottery

Opening Thursday May 2 6:00-8:00PM

This exhibition was one year in the making. It started as an idea to celebrate Asian Heritage Month, and then it was decided to put together a clay exhibition that explored the use of Asian ceramic techniques and motifs among British Columbia potters. Almost a hundred submissions were received and all the pieces were of high artistic quality and craftsmanship.

The plate by Wendy Brooks is indicative of hakeme with its strong brushwork bringing vibrancy to her piece. The wood-fired works by Jinny Whitehead and Hsiao-Chen Peng take us back to a time before electricity and gas were used as a fuel to fire kilns. The preparation and time these artists have spent to create these treasures

make us appreciate not only the artistic value of their work but their choice of wood as a fuel.



May Leung *Spiritual Passage*

Oribe is the use of green glaze or green glaze in combination with iron brushwork that was developed and revered in Japan about 500 years ago. Junichi Tanaka and Sandy Lum have both used the concept of Oribe in a modern and interesting way.

The Greenbarn Award has been awarded to May Leung of Kamloops for her work *Spiritual Passage*. She created a sculpture

using the image of Buddha as a bridge. With all the violence that has gone on throughout the world this year, her sculpture is a timely reminder of non-violence and the need for spirituality.

Many thanks to Kimcha Rajkumar and the Board of the Potters' Guild of BC for their support. A special thanks goes to Dave Dobie and Greenbarn Potters Supply for their book award.

Kimichi Shigeno, Curator

June 6 - July 1

Place Setting

Opening Thursday June 6
6:00 - 8:00PM

Featuring ceramic place settings and wooden furniture from Potters Guild of BC members and the British Columbia Wood Co-op. The exhibition is juried.



Back By Popular Demand Our 3rd Clay Day

Saturday, May 25 is Clay Day at **THE MAD POTTER**
from 10am to 5pm drop by the store and
try out a **NEW CLAY**.

Always wanted to work with "Klamath White" but never had the opportunity? Wondered how "Trail Mix Cinnamon" fires? **THE MAD POTTER** Clay Day is your chance to try working with a new clay.

You can sample up to 4 different types of clay **FREE!**

Not to mention a Store Wide Sale!

The MAD POTTER

#6 - 3071 No. 5 Road, Richmond (Near Bridgeport) Tel: 604-244-3734

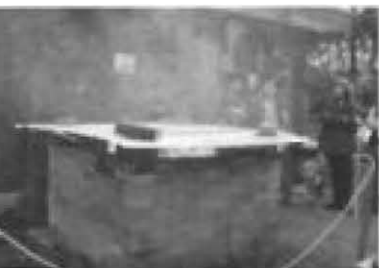
Canadian Clay Symposium *Diversity in Clay*

Reflections on the Past and Future

Having time now to reflect on the 2nd biennial Canadian Clay Symposium, I'm really able to realize what a wonderful community we are. There are so many details to do prior to the conference day, and even when you think you have done everything, there always seems to be a couple that get past you.

We knew Peter King would be popular and hoped the room he was in would be big enough. Well it was too small, but what was so good was how everyone rolled with it. We have already figured out a plenty large enough room for the next time. Same with the remote for the slide projectors that refused to work! Presenters stayed calm and so did everyone else with the presentations going remarkably well — in fact they were great. Needless to say, the remotes are gone and we've already ordered long long cords that will work. No matter how hard everyone works, there is always something that will turn up and it's great that everyone is so good and aware that we're all doing our best.

The brand new Skutt kiln complete with computer obtained with the help of Greenbarn and Skutt worked perfectly. We got crystals! Everyone who took the three day workshop with Peter Ilsley following the symposium got crystals as well. The workshop was a great success. The kiln is a wonderful addition to the opportunities provided by the Shadbolt Centre.



It was great to have the books written by the presenters available at the Greenbarn booth. They were overwhelmed with the response for the books and did take orders for books that sold out.

They are ordering in more books so if you missed a book that you really want, just give them a call.

The symposium is a great day to learn and an opportunity to visit, and grow with each other. We are already thinking about presenters and topics for 2004. If you have any suggestions be sure to contact us. Remember an idea that becomes a part of the symposium, such as Harmeny Vissers' wonderful *Journey – Inspiring Influences*, gets a free pass to the 2004 Canadian Clay Symposium. We want to provide what will interest you. Contact Sharon at 604-205-3012 or Cathi at <cathi@cathijefferson.com>. We really appreciate your input. It's wonderful to celebrate the talent we have here in BC and reach out to ceramic artists from Canada and around the world.

Thank you everyone for your support.

Cathi Jefferson

The Journey—Inspiring Influences Continue

I have to thank the committee, the presenters and all of the volunteers who put the Diversity in Clay Canadian Clay Symposium together. I had a wonderful time.

I had not really met Paul Matthieu, Sally Michener, Susan LePoidevin or Pamela Nagley Stevenson before. I met them on the Friday evening before the Symposium.

It is one thing to have an idea, but to watch that idea grow as other people join in a presentation is wonderful. I have an image of a young Paul Matthieu waiting in the dinnerware section of a store while his mother shopped. I can visualize the look on his face when he realized that ceramics did not have to be brown, that there was a whole new world of colour as well to be experienced. I still see Sally Michener's lovely sculptural pieces in my mind and found her comfortable attire and her red shoes endearing. There is a charm about Susan Le Poidevin and her handbuilt work. I have to admit I have been to Scotland but missed some of the more spiritual places Susan's slides showed. I had never wanted to go to Hawaii, feeling it was a yuppie experience, until I saw Pamela Nagley Stevenson's slide show. I had no idea it held such diversity of cultures and had never realized the spirituality to be found there. Thank you all for your wonderful slide presentations.

My only regret about the symposium is that there was so much that I missed. I would have liked to have seen everyone. Thank goodness for videotape.

I still can't believe I gained entry to the Symposium on the weight of an idea. Winning this contest was amazing for me. It wasn't until the next day I realized I had been given an opportunity to do something I had always wanted to do. I got to be an inspirational speaker of sorts.

There are those things that would appear to be over and done. While it is true the Symposium is over, there is that residue — the special kind. The kind that holds *Spirit and m*a*g*i*c*. I left that day still feeling it; still knowing there is something more I brought home with me and will take with me through the days to come. And there are those images, techniques and experiences I will have with me always.

Sincerely,

Harmeny Daniel Vissers

Above left: Alison Feargrieve, presenter at the Symposium, and primitive firing at Shadbolt Centre.

Right: Works by Pamela Nagley Stevenson presenter at the Symposium



Canadian Clay Symposium *Diversity in Clay*

The following is the complete text of Clary Illian's talk.



The text for my talk is a quotation found at the Royal Ontario Museum in Toronto from the writings of Gao Lian, a sixteenth century collector. He said, "Whenever I look at a specimen of stoneware, my heart beats faster and my imagination soars. I am transported and nourishment becomes useless. It is scarcely credible that such a simple pleasure as a pot can be the reason." The first part of my remarks will be limited to stoneware and porcelain utilitarian pots thrown on the wheel.

I argue that at the junction of clay, wheel, and hand there is a revealed order that can be perceived and taught. I came to this belief through a pair of experiences that are really two sides of the same coin. The first experience was touched on by the Gao Lian quote; we feel deeply stirred by certain pottery forms. Obversely, we wince, or perhaps, I'd better speak for myself only, I wince when I see pots that violate that sense of order.

Am I stirred or do I wince because of my training (some might say indoctrination) as an apprentice at the Leach Pottery? In recent years as Leach has been deconstructed, he has been criticized for ignoring some areas of ceramic history and the work of certain of his peers, thereby placing a chokehold on the modern studio clay movement. For this act of violence it takes a choker and a chokee, but pots and words were his only weapons. Oddly, for deconstructive analysis, this criticism uses the "great man" theory of history, glossing over the cultural context of the twentieth century which contributed to the reception of his concepts and images while emphasizing the nineteenth century culture that formed him. During the admittedly short time that I knew Leach, I never understood

him to be proselytizing for any cause other than that of making good utilitarian pots.

Leach did suggest that people could agree upon the most successful pot in a limited group of similar shapes. The why of such an agreement is the stuff of aesthetics; that is, the study of beauty and our psychological responses to it. Beauty is a work, which has lost currency in art parlance, so for the moment, let's substitute the term "quality", defined as "degree of excellence."

Language tends to become both diffuse and effusive when quality is the subject. A pot is said to sing, to have life, harmony, energy, or spirit. Metaphors abound. Underneath these misty attributions, is the fact that the curve of a pot wall tightens at a particular point along its trajectory, or a foot of particular height, width, and angle compliments a bowl.

I am convinced that an underlying geometry governs the silhouettes, masses and volumes, of thrown form. It is a geometry that does not need to be memorized, theorem by theorem, but to which we all have intuitive access. Our intuitive responses are probably a combination of the nature of our brain and the nature of the stuff out there in the world that our brains feed upon. I cite as evidence for my belief in this governing order writings on such diverse matters as music, the patterns of growth in animals and plants, and the mathematical underpinnings of both natural and manmade objects.

My metaphors for explaining the geometry of thrown form are borrowed from these readings and are only slightly more complex than the vague descriptions of life and spirit referred to earlier. The underlying order that produces a degree of excellence is not a collection of templates against which individual pots can be judged, but rather, a kind of process slide ruler. It works something like this: The potter chooses a type or class of shape; let's say, this classic storage jar. He or she becomes interested in tweaking or featuring certain aspects of that shape and finds that altering a shoulder's pitch, for example, seems to require a responsive change in the height or width of the rim, or a

different angle at the base of the pot, as it moves into the fullness of the belly. Once this dance of improvisation begins, it is clear that there is no ideal form, but rather an opportunity to relate the parts of the shapes to each other in varying ways.

Recently I heard an interview with pianist Murray Parriah on National Public Radio. He revealed that when he is playing he thinks about the "line" of music. He said, to my potterly delight, that in music you have to fight gravity and it is line that keeps a piece up. Line might be created by rhythm, dynamic inflection, or arc.

I began by saying that the governing order of ceramic shape can be taught. A teacher can set up assignments for the student which are designed to develop perceptions about the interacting relationships of the parts of a pot, but this teaching window is fairly narrow, and should be located so as to overlook the beginning of the student's education. Also of primary importance in the early education of a potter, is the introduction of pottery vocabulary — plenty of images of good pots from past and present.

Curiously, once a student can distribute the clay's weight throughout the walls of a pot, has acquired some flexibility of response to the variables of clay in motion, and can see relationships, the whole issue of correct form seems to melt away. The task of individuation begins and a less prescriptive order of teaching is called for.

My specialty as a teacher has been within this teaching window of the geometry of shape, but shape is only one of a pot's formal elements. Materials, textures, colour, and surface design must be added to the mix. How can one begin to address the topic of "Form and Aesthetics" in this larger sense? How is it possible to bring the tremendous variety of contemporary clay practices under one umbrella of standards? It feels like being asked to formulate a unifying theory of the universe.

A return to the concept of relationships might help. Walter Ostrem talks about the layers of information a pot can carry, and by inference, the layers of relationships to one another. I recently came across James

continued on next page

Canadian Clay Symposium Diversity in Clay

Clary Illian text continued

Trilling's book, *The Language of Ornament* and found in it his comprehensive list of paired qualities which can serve as a starting point for discussing the layers of visual information in ornament.

With some adaptation to make them applicable to ceramics, here they are: movement versus stasis, grace versus strength, simplicity versus complexity, stylization versus literalism, virtuosity versus truth to materials, and integration of the parts versus domination of the parts. He also lists pairs, which have to do with context by which he means the cultural pressures, which create the history of a craft. These pairs are: tradition versus innovation, innovation versus utility, and the maker's fulfillment versus market demands.

Asking how tensions between these pairs of opposites are resolved in any given ceramic object can begin to peel back the layers of information and the relationships of the layers one to another. I doubt, however, that they can act as a formula for success for the potter alone in his or her studio with a wedged lump of clay. They are the questions, not the answers.

Modern potters have the advantage of looking back through the whole history of ceramics and the entire production of their peers for inspiration. Our technical knowledge and the availability of dependable materials enable us to get up on our feet and running toward a viable career in ceramics in fairly short order. But these advantages also are the source of our greatest challenge – that of authenticity – a grounded expression that comes from a deeper place than facile recombinations of formal elements and passing fads.

This is an aside, but I would like to suggest that the maker's intentions are only one layer of the visual information in a pot. It's dicey territory because it requires knowledge of cultural context for interpretation and judgement. But surely, scale, volume, and utilitarian features such as spouts, handles and the proffered volume can invite or repel use, and let the viewer know how the pot is to be placed relative to other objects of similar kind. A mug tells a different story from a china teacup and

saucer, or from a cup form used as a springboard for a modern art message.

In her short but provocative book entitled *On Beauty and Being Just* Elaine Scarry has chosen to meet the issue of beauty head on, but she discussed only the half of the study of aesthetics which deals with the psychological response to beauty. She says, "Beauty brings copies of itself into being. We want to replicate it, to trace it over and over again with mind, hand, and word." Surely all potters have experienced this desire. We are, after all, only craftspeople, and can indulge ourselves by responding with faithful copies, or with throwing matched shapes.

According to Scarry, beauty "prompts the mind to move chronologically back in the search for precedents and parallels, to move forward into new acts of creation, to move conceptually over, to bring things into relation." In other words, beauty starts the impulse to education and shows the way to proceed towards its expression.

It is hard to keep in mind the difference between beauty or excellence as attributes in the mind and beauty or excellence as attributes adhering out there in the things of the world. We want to say that one implies the other and that is where we get into trouble. What about the time when we feel the psychological impact of beauty, but we are wrong? The person, who is having a moving moment with a piece of kitsch, is probably feeling it no less than the connoisseur of a Sung Dynasty pot. Scarry deals with this, pointing towards confusions of logical class. One can experience beauty and offer explanations for its affect instance by instance, not as a class.

Furthermore, cultural context trains us to construct notions about the class of beauty as a whole and then compare individual objects with that construct. In this way we erect a screen between ourselves and experience and consequently commit errors of both omission and inclusion. Our job as people who work with clay is to be entirely present, preparing ourselves for the Gao Lian moment when the "heart beats faster and the imagination soars."

Clary Illian

Fired Up!

Contemporary Works in Clay

Saturday May 25 and Sunday May 26
10:00AM-5:00PM

Eighteenth annual exhibition and sale by fourteen of Canada's finest potters, highlighting original works by Larry Aguilar, Alan Burgess, Meg Burgess, Mary Fox, Mas Funo, Sue Hara, Gordon Hutchens, Glenys Marshall-Inman, Cathi Jefferson, Susan LePoidevin, D'Arcy Margesson, Meira Matheson, Kinichi Shigeno, and Pat Webber.



Susan LePoidevin

Kilnewair Chapel 2001

sawdust-fired sculpture mix

The feature this year is *Up & Coming* with work by four of Emily Carr Institute's graduating students. Metchosin Community Hall, 4401 William Head Road, Victoria, BC. Admission is free. Information 250.474. 3891.



Glenys Marshall-Inman

Fantastical Bird 2001

smoked earthenware with metal additions

A Western Ceramic Experience

Rocky Mtn foothills, Alberta, Canada

6-day intensive course. July 28-August 3.
Fire a 3-chamber Japanese climbing kiln.
Isolation, wildlife, beauty, woodsmoke.
John Chalke: <ceramics@cadvision.com>

Ceramic Modernism

Lucie Rie, Hans Coper & their Legacy

Gardiner Museum of Ceramic Art

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Information contact Gardiner Museum in Toronto, <mail@gardinermuseum.on.ca>

Book Review

Rudy Autio

by Louana M. Lackey Ph.D.

Foreword by Peter Voulkos

The American Ceramic Society Mar/02

ISBN 1-57498-144-7

277pg 150 colour photos

Hardcover \$65US

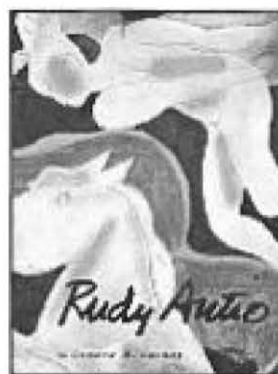
When we attend artists' lectures, it is to discover the artists themselves as much as it is to know their work. This publication on the life and art of Rudy Autio traces the odyssey of this contemporary ceramic master across his creative as well as personal history, giving the reader a well-rounded profile of the artist and the man.

The book begins with Autio's Finnish parents emigrating to the United States. Following a brief introduction to his humble beginnings, author Louana Lackey lays out details such as childhood school photos and anecdotes, to commentaries on Autio's extensive travels, with family in tow, throughout Europe and the United States.

Following a biographical start, the book soon focuses on the artist's ceramic work. However, because Autio is such a versatile artist, much of this section is shared with other media. Bronze casting, designing for tapestry and computerized drawing are just a few of the many areas Rudy Autio's talents have explored. And this is partly what gives the book its dynamic feel. We are led

from black and white family photos set in the stark environment of depression era Butte, Montana, to the bright eclectic images in the photo gallery of Autio's ceramic sculpture.

The layout of the book seems to parallel the life of the artist in its progression from conservative to cutting edge. In fact, the last 95 pages are photographs of the artists' most recent work of wildly colourful bodies and horses intertwined over undulating ceramic forms. This section alone makes the book worthwhile.



From the opening pages in "Becoming an Artist" to "At the Archie Bray" and then "The Artist Abroad", the book reads like a novel. We are then brought to "In the Studio" where we encounter Autio, the ceramist. "Rudy's Workshop Secrets" is

where the author has chosen to leave us at the end of the book. In this section are Clay Recipes for Sculpture, Handbuilding Tips and Computerized Firing: The Electric Kiln. This closing chapter gives us colourant combinations and recipes for cone 5 slips and glazes, as well as application tips for colour development. All in all, Louana Lackey's profile of Rudy Autio is as complete as we could hope to find; it is enjoyable reading, functions as a resource and is visually stimulating to boot.

Rachelle Chinnery

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Laura and Bruce Nyeste

continued from page 1

In our studio **Mud, Sweat and Tears**, we go through about 12 tons of clay a year. The studio is a very efficient work area with lots of drying space and table areas. For the last 18 years, we have had a contract to make honey pots. We start in January and work till we are finished. This year we made 5000; it took 8 weeks. Bruce throws pots and I make lids; it is a joint effort. As you can imagine, after 18 years, we have the process down to a science.

The rest of the year we work separately, Bruce in his small corner and I in mine. At his end of the studio, Bruce works with high fire stoneware. He is a very disciplined and organized worker. He keeps detailed lists of what he produces every day and makes weekly even monthly comparisons.

In the beginning I fell in love with pots, but Bruce fell in love with the process, and this shows in the knowledge he has gained, and the technical standard he has reached. Bruce uses simple glazes to enhance his forms, allowing the forms to speak for themselves. The strong clean lines of his casseroles, pitchers and bowls are clearly recognisable as his work. He uses a 40 cubic foot gas fired kiln to fire his work. It is a kiln he designed himself, but had made by Clay Art Centre. As an extra challenge Bruce likes to play with crystalline glazes, and he has had some success, again the process fascinates him.

At the other end of the studio I use a slab roller and drape moulds to make square plates, bowls and platters in porcelain. I also make extruded teapots and decorate bowls Bruce makes for me, but it is the finished pot that fascinates me more than the making. When I am looking for a challenge, I like to china paint on my



platters, firing each piece up to seven times. I am fortunate that Bruce takes care of most of my firing and often makes my glazes. I could mix them up, but he develops them.

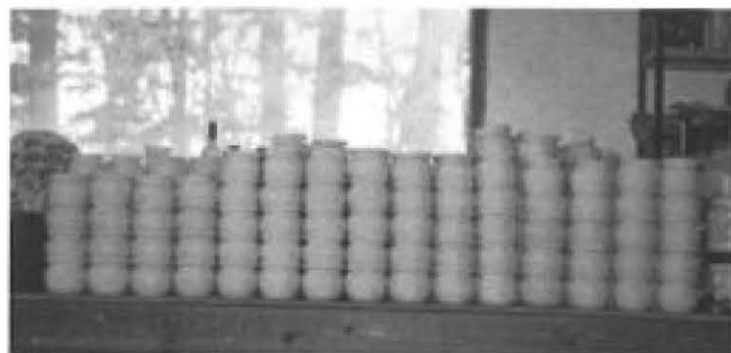
In order to remain stimulated, we attend as many workshops as we possibly can, and when we travel, we visit other potters at their studios.

Living in Sorrento we are half way between two active potters' groups, in Kamloops the Thompson Valley Potters' Guild and in Kelowna the Okanagan Potters' Association. Both of these groups are valuable resources for both of us. We also value the friends we have made through the Potters Guild of British Columbia.

I know this sounds like work, work, work but we actually only make pots for about 8 months of the year. We always take a few weeks off when we have finished honey pots. During July and August we do a few shows, and try to camp as much as possible. Bruce also has a passion for fly fishing, and then we take most of December off to recuperate from the Christmas Craft season and to get ready for the year ahead.

By going off to work in the morning, breaking for lunch, and quitting at supper, sort of like a real job, we have been able to get into a routine that has enabled us to establish a successful pottery.

Laura Nyeste with
Bruce Nyeste



Steven Hill

June 22 and 23 9:30AM-4:00PM
Delta Potters Association, S. Delta Rec
Centre, 1736-56 Street, Tsawwassen,



In this two day workshop Steven Hill throws and alters pots, demonstrates slip trailing, and uses the extruder, all the while communicating his enthusiasm for functional stoneware and single firing. Form is considered the most important single aspect of his pottery, paying particular attention to rims, feet, lids, spouts and handles. Discussions cover philosophy, design, technique and the business of making a living. \$110 Sharon Grove 604.948.4883 <sharon@dccnet.com>

Workshop in Greek Islands

Greek Island of Skopelos August 1-14

Two instructors covering throwing, hand building, glazing, colouring of ceramics and sculpture items; bisque firing; loading kilns; firing in a Greek traditional wood kiln; building and firing non-traditional kilns; figurative sculpture and modeling techniques including hollowing and bass relief. \$1,900 includes room, breakfasts, 2 dinners. Studio facility at the Skopelos Foundation for the Arts overlooking the Aegean Sea, beautiful beaches, olive groves, hospitality of the Greek people and great cuisine. Website: www.Skopart.org or <info@Skopart.org>

ClaySpace on Puget Sound 2002 Workshop Schedule

John Carver *Altering & Decorating
Thrown Pottery* June 15-16, \$120

Eugene Daub *Portrait & Figure Sculpture
Workshop* June 24-28, \$480

Chris Riccardo
Portrait and Figure Sculpture Workshop
July 15-19 and July 22-26, \$300

Arthur Gonzalez
Clay Monoprinting/Ideas in Figuration
Aug 17-18, \$130.

Lana Wilson
Innovative Handbuilding Techniques
Sept 15-16, \$150.

<mtimes@telebyte.net>. Registration:
Brenda Beeley PO BOX 1339, Suquamish,
WA 98392-1339, tel: 360.598.3688.

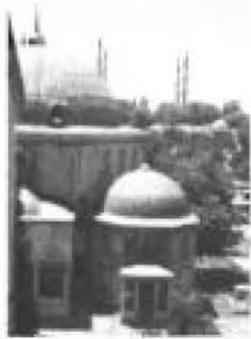
Travel to Turkey and Mexico

Turkey

Istanbul, Ankara, Cappadocia

September 16-October 3

Workshop/excursion/historical and cultural tours, Istanbul ceramics collections, artist studios, Topkapi palace, Aya Sophia, Blue Mosque, Bosphorous ferry trip, Ankara ceramics collections at the Museum of Anatolian Civilizations. Work with local ceramist Ergodan Gulec in Avanos, Cappadocia (or optional drawing course). Explore 13th century underground cities. Extend your stay and consider optional trips to Ephesus, Troy, Greek Islands. Fee \$3195-\$3395Cdn. Includes airfare from Vancouver, internal airfare, accommodation, breakfast, tuition, tours, and transfers. Deposit \$150 by May 20.



Istanbul, Turkey

Mexico

San Miguel de Allende

November 28-December 13

Clay Workshops with Denys James

Handbuilding workshop/excursion/language/art/tours. Denys' workshop focuses on surface treatment and firing options at low temperature. Also available: silverwork, drawing, painting, Spanish, bronze casting and more. Fee \$1995-2195. Includes airfare from Vancouver, transfers, accommodation, all meals, tuition. Variable return dates available. Deposit \$100 by August 1.



Pottery forming in San Marcos

Mexico

Oaxaca

January 16-February 4, 2003

Workshop/excursion/language/art

Handbuilding, surface development and low temperature firing including wood-fired adobe bottle kiln, saggar, pit, and Raku. Fee \$2050-2250Cdn. Includes airfare, transfers, tuition, homestay and breakfast with Mexican family, Spanish instruction, ancient pottery forming and firing day in Zapotec village, visit to Monte Alban. Deposit \$100 by August 20.



Oaxaca: building adobe kiln

Information or Registration

Denys James
182 Welbury Drive
Saltspring Island, BC, V8K 2L8

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email <denys_james@hotmail.com>
website: www.denysjames.com

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- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or <bcpottersmembership@bcpotters.com>

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Please call Rona 604.224.6550*

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contact 604.669.5645
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Gallery Hours
10:30AM - 5:30PM daily

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Pottery studio equipment, wheels, kilns, glazes and clays. Must go by May 29. Rona 604.271.1316

Estrin kiln model LF 3, 18" sq interior with metal cover, thickly insulated on wheels, includes shelves and glazes. \$675 OBO Fiona or Rami 604.541.6144

Wanted

Experienced potter looking for well equipped studio to share. Pt Grey and Kits area preferred. Masood 604.222.1493

Electric pottery wheel. Paul 604.574.7583
Need **studio potter** with own studio, good thrower for small series, paid by the piece. Contact J-M at 604.731.7702 or <claretpottery@telus.net>.

Do You Have Extra Equipment to Donate?

Firebricks or equipment, such as gauntlet and tongs to be used by a Lower Mainland school, that has begun pottery, but lacks equipment. I am teaching pottery, both handbuilding and throwing, to kids from 7 to 14 years. We have an old electric kiln that we use for bisquing, but the kids need to have some experience of fire and flame. The bricks would be to erect a small Raku kiln. Richard Harvey <harrich@shaw.ca>

*Thanks to The Mad Potter
for their generous donation
of clay to the Peter King
workshop at the Canadian
Clay Symposium.*

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Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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